(On that night, I remember, H. I. for the first time played Coriolanus *beautifully.* He discarded the disfiguring beard of the warrior that he had worn during the " run " earlier in the season—and now that one could see his face, all was well. When people speak of the evils oi long runs, I should like to answer with a list of their advantages. An actor, even an actor of Henry Irving's calibre^ hardly begins to play an immense part like Coriolanus for what it is worth until he has been doing it for fifty nights.)

November 16.—New York. Saw delightful Maude Adams in M Quality Street "—charming play. She is most clever and attractive. *Unusual* above everything. Queer, sweet, entirely delightful."

From these extracts, I hope it will be"seen that by burning most of my diaries I did not inflict an unbearable loss upon present readers, or posterity !

I am afraid that I think as little of the future as I do of the past. The present for rne !

If my impressions of my friends are scanty, let me say in my defence that actors and actresses necessarily *see* many people, but *know* very few.

If there has been more in this book ,aho.ut my life in the theatre than about ray life outside it,^tfe proportion is inevitable and natural. The maxim is well-worn that art is long and life is short, and there is no art/Tihink, which is longer than mine ! At least, it always seems to rne that no life can be long enough to meet its..requirements.

If I have not revealed myself to you, or succeeded in giving a faithful picture of an actor's life, perhaps I have shown what years of practice and labour are needed for

the attainment of a permanent position on the stage. To quote Mrs. Nancy Oldfield :—

> "Art needs all that we can bring to her, I assure you."